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MUSKWACHEES COMMUNITY:

Jason Visits The Reserve

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A Teacher's Guide to

MUSKWACHEES COMMUNITY:
Jason Visits the Reserve

This **Guide** was written by Michele Welsh.

ACCESS NETWORK wishes to offer special thanks to Alberta Education, to Sacred Circle Project, Edmonton Public School Board, and to the people of Hobbema, Alberta, for assistance with this project.

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Copies of the videotape of *MUSKWACHEES COMMUNITY: Jason Visits the Reserve* are available from the Media Resource Centre. The order number is BPN VC 2526. (If you send a blank tape, together with an ACCESS NETWORK order form, to the Centre, there is no charge. If you prefer to buy tape, please send an ACCESS NETWORK order form and purchase order to the Centre.) If you are an Alberta educator and would like information on ordering this program, and other ACCESS NETWORK materials, please contact the Supervisor of the Centre.

* * *

Out-of-province orders for, or enquiries about, the video program and the **Guide** should be addressed to:

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ISBN 0-919685-91-9
PRINTED AND BOUND IN CANADA

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INTRODUCTION

MUSKWACHEES COMMUNITY: Jason Visits the Reserve is a half-hour videotape drama, accompanied by print support, for use with Grade 3, Topic C, of the 1981 Alberta Social Studies Curriculum.

In Topic C, students consider the social issue: "Should people attempt to maintain distinctive lifestyles in their communities, or encourage change?" Such culturally distinctive communities as a Hutterite colony, a Mennonite community, a separate cultural section of a large city, or an Indian reserve may be selected for study. This resource uses the example of a Plains Cree Reserve to increase children's knowledge of and sensitivity toward Native peoples. (N.B.: The setting for the drama is not representative of every reserve.)

MUSKWACHEES COMMUNITY: Jason Visits the Reserve is designed for easy integration into the social inquiry process, at the data-gathering stage. Before using this resource, introduce the social issue and establish, with students, their research questions and procedures.

After viewing the videotape and participating in the pre- and post-viewing activities, students will be:

- able to describe modern-day facilities and activities at the Reserve that are similar to those they find in their own communities.
- able to identify modern-day facilities and activities at the Reserve that differ from those they find in their own communities.
- able to identify outward signs of Indian culture found in language, clothing, hair styles, and building decor.
- aware that Native culture is one rich in tradition, custom, spiritual beliefs, and symbolism.
- able to identify and describe briefly one tradition from the past that is practised today on the Reserve.
- able to identify one custom that children and grandparents (or other extended family members) share.
- aware that the extended family is very important to those living in a reserve community.

The data presented will help students understand why some people prefer to maintain culturally distinctive lifestyles while others encourage change.

MUSKWACHEES COMMUNITY: Jason Visits the Reserve complements the basic text for Grade 3, Topic C, and recommended teacher's guide: *Canadian Ways*, by Jill Fenton. It may also be integrated into an extensive Indian Reserve unit currently being developed by the Sacred Circle Project, Edmonton Public School Board. In addition, several resources have been authorized by Alberta Education for use in Grade 3, Topic C. These are listed in the Further Reading on page 7.

BEFORE VIEWING THE VIDEOTAPE

- Students will understand the drama better if they are introduced to new names and vocabulary before viewing it.

community: a group of people living in an area or district

Muskwachees: Cree word meaning "Bear Hills"—the name for the area where Hobbema Reserve is located

reserve: land set aside for use only by Indians. (The term used in the United States is "reservation.")

band: a group of people from one Indian tribe, living together in one area. Four Cree bands live at Hobbema Reserve: Ermineskin, Louis Bull, Montana, and Samson.

Mosoom: Cree word for "Grandfather"

Kokum: Cree word for "Grandmother"

symbolizing: representing, standing for

pow-wow: traditional Indian gathering where people meet for religious and social reasons. Traditional and fancy dancing are part of pow-wow.

moccasin: a shoe made of soft leather, traditionally worn by Native peoples. Specially decorated moccasins are worn as part of a pow-wow outfit.

- Ask volunteers to find their own community on a map of Alberta, and place a marker at the location. Then, have them locate the nearest reserve and the Hobbema Reserve. Assist students in calculating the distance each reserve is from their own community, and also in determining in what direction.

- Tell students that they will be viewing a story about Jason, who goes to stay with relatives (his extended family) on a reserve. Speculate about why a young boy would make a lengthy visit to a reserve.

Ask students how they would feel about living in a new community—away from home—for a few months. What would they want to learn about a new community? You might want to list key questions on the chalkboard or have students record them in their notebooks.

- Explain that although there are many similarities between any two communities, each has characteristics that make it unique. Students should watch for similarities and differences between Muskwachees Community and their own.

MUSKWACHEES COMMUNITY: Jason Visits the Reserve

Color videotape 28:50

NOTE: This program could be shown in its entirety during one class period, or in two 15-minute segments on separate days.

TIMINGS

00:00 The drama begins on the eve of Jason's visit to **Hobbema Reserve**. He is apprehensive about staying with relatives whom he barely remembers, and fears he'll miss his city friends. However, Elaine, his mother, assures him that he'll have fun playing with his young cousin, Michael.

01:56 The next day, Aunt Bernice and Uncle Joe welcome their visitors. Michael shows Jason to his room and helps him unpack. A trophy that Michael has won at a **Four-Band Pow-wow** catches Jason's eye, and he lingers over a photograph of his cousin wearing a **traditional** dancing outfit.

03:09 Elaine leaves for Saskatchewan where she will attend school. While Aunt Bernice does her shopping at the Mall, the two boys help Uncle Joe unload tires from his truck at a nearby garage. Here, Jason spots a poster advertising an upcoming **"Indian Days"** pow-wow.

04:53 Soon, the boys are off for a brief tour of the community. Their first stop is the Panee Memorial Agriplex—the site of many rodeos. Then, it's back to the Mall for a video game.

A passerby, carrying a **bustle** for **fancy dancing**, sparks Jason's interest in dancing at pow-wow. His cousin suggests that he take part in pow-wow club practices.

07:49 That afternoon, the boys decide to go bike riding. Michael takes the opportunity to explain a few things about the Reserve. **"Muskwachees"** means Bear Hills—the Cree name for Hobbema. Four bands live in the community—**Montana, Ermineskin, Louis Bull,** and **Samson**. The Howard Buffalo Memorial Centre is a large recreation complex, where, during indoor pow-wows, singers and drummers sit on the stage of the auditorium and provide music for the dancers.

After a strenuous visit to the weight room, the boys head for the Hobbema Recreation building. Jason learns that a Junior "A" team, the Hobbema Hawks, and a Four-Band team, the Hobbema Oilers, play hockey there. Michael spots his friend Billy who plays hockey and competes as a fancy dancer.

After a brief stop at the playground (Four-Band Parks Recreation area), the boys head for home. Jason is reminded that, although summer has almost come, there is still "school tomorrow."

10:52 The next day at school, a resource person, Mr. Jerry Saddleback, visits a cultural-awareness class and demonstrates hoop dancing to the children. He then explains the significance of the hoop. Many things "in our natural environment go in cycles—like the four seasons." Further, "**The Great Spirit**—the Creator of the Universe—put life and soul into everything you see around you." He goes on to explain that the drumbeat that accompanies the dance represents the heartbeat of **Mother Earth**.

14:12 Inspired by the hoop dance and the lesson, Jason is determined to take part in the upcoming pow-wow. But Billy expresses his doubts—Jason hasn't decided what type of dancing he'll do. Besides he doesn't even have an **outfit** to wear.

Michael consoles Jason and suggests that they go to see his **Mosoom**. "Grandfather is very old and he knows all about these things. He'll know what to do."

PAUSE POINT

15:34 (The program fades to black here. You can stop the tape and continue with the second half on another day if you wish.)

* * *

15:34 Michael tells Jason that it is customary to offer a gift, usually tobacco, to Mosoom when seeking his advice. "It's a sign of respect."

Kokum greets the boys and ushers them into the living room. Mosoom tells Jason, "Our bodies are not our own—they belong to The Great Spirit." He explains that dressing up for pow-wow—"making our bodies beautiful"—is a way of thanking The Great Spirit.

Mosoom introduces a story about long ago. (It is unfinished in this program—left to the students' imagination.)

By the end of the story, Jason has made up his mind to "dance traditional." Kokum will try to find an appropriate outfit for him.

18:08 The next day, Kokum presents Jason with the beginnings of an outfit, and he starts dancing practice at the pow-wow club. At White Eagle Trading Post, located in the Cree Tribal Administration building, Jason chooses a shield for his outfit. Later, he presents it, along with new laces, to Kokum, who, in turn, shows Jason the progress she has made in fixing his outfit. She tells him that the colors in the beadwork have special meaning, which she will explain when he is old enough to understand.

Mosoom completes the outfit with a special gift—a beaded medallion.

While the boys are outside playing with the neighbor's baby goats, Bernice telephones Elaine, encouraging her to come to the Indian Days Pow-Wow. On the eve of the celebration, Jason reflects on how much there is to learn, and the two cousins decide they want to be just like Mosoom when they grow up.

22:03 The first morning of pow-wow finds Jason anxious. Mosoom hasn't yet arrived with the **moccasins**. However, Michael offers Jason his own moccasins.

While the boys are watching Billy fancy dance, Elaine arrives, much to Jason's surprise. Michael joins in an inter-tribal dance; then, finally, it's Jason's turn to surprise everyone. Even Billy is impressed with his traditional dancing. Together, Jason and Elaine watch one highlight of the pow-wow—Jerry Saddleback's hoop dance.

26:37 That evening, at Mosoom and Kokum's house, Elaine has gifts for the family. In Cree, she thanks them for looking after Jason and for teaching him so much.

Jason, in turn, gives a very special gift to his mother—the medallion that Mosoom gave him.

* * *

AFTER VIEWING THE VIDEOTAPE

- After screening the program, discuss with students: why Jason went to stay in Muskwachees Community; how he felt about the visit before he arrived at the Reserve; how he felt about his stay by the end of the program; why he changed his mind about life on the Reserve.
- Refer to the list of questions that students posed before viewing the tape. Are there any that can be answered before further study?
- At first, Jason is unhappy about his visit. He doesn't remember much about the Reserve, and he thinks he will miss his friends at home. However, when he arrives at Hobbema, he begins to feel comfortable in his new surroundings. It is partly because there are many similarities between Muskwachees Community and his own.

  Ask students, in pairs, to list five things that Jason sees on the Reserve that are familiar to him because they are to be found in most communities in the province. List their ideas on the chalkboard.

  Have students think of one or two activities from the videotape, and complete the following sentence in their notebooks:

  "On Michael's reserve _____

  _____

  We do this in our community, too."
- Jason also notices many differences in lifestyle on the Reserve. Ask students to recall aspects of Muskwachees Community that are new to Jason.
- Assign groups to compare Muskwachees Community with their home community: the landscape, facilities, decor, school and recreational activities, clothing, language, and hairstyles. (Additional information can be obtained by reading *Canadian Ways*.) Then, record group findings on a master chart as outlined on page 4.
- Review the concept "**culturally distinctive community**." Ask students why some people choose to live, with others of the same culture, in a separate community. Assist them in generalizing that such groups share beliefs, symbols, customs, traditions, values, and language.

My Community and
Muskwachees Community

	things that are the same	things that are different
land		
buildings		
school		
ornaments		
clothing		
language		
hairstyles		

- Ensure that students have a working definition of these terms:

belief: something you think to be the truth

symbol: something you can see that represents something you cannot see

custom: a habit, a certain way of doing things

tradition: the passing on of beliefs, customs, stories, etc. from older people to children

value: a way of thinking or behaving that is very important to you.

- Elicit examples, from students' experience, of beliefs, symbols, customs, traditions, and values associated with such events as Easter, Hanukkah, St. Patrick's Day, New Year's, Hallowe'en, etc.

- Replay *Jason Visits the Reserve* from 15:34 (when the boys first visit Kokum and Mosoom) to the end.

Ask students to point out cultural aspects of Muskwachees Community that make it distinctive. Record their responses on the chalkboard under the headings: beliefs, symbols, customs, traditions, values, and language.

* * *

Additional information and examples from the videotape are given below. If time permits, work through some of the activities suggested. If time is limited, proceed to the chart on page 6.

BELIEFS

"The Great Spirit, the Creator of the whole universe, is so powerful that He put life and soul into everything you see around you." Recall this part of the cultural-awareness lesson taught to students in *Muskwachees Community*. A traditional Cree belief is that rocks, trees, wind, sky, animals, earth—all things of nature—are an extension of the Great Spirit. His powers are everywhere.

The life-giving qualities of trees and plants are sustained by **Mother Earth**. All creatures depend on her gifts for food and shelter.

SYMBOLS

Think of the many things of nature that move in cycles—the changing seasons; the phases of the Moon; night and day; human, plant, and animal growth. It is easy to see why, in a culture that is closely in tune with nature, the **circle** is a central symbol.

Indians use such symbols to communicate the meaning of life. The circle, for example, teaches that all things in the universe are connected to and dependent on all other things.

In the videotape, the circle appears in a variety of ways: in the beadwork, medallion, and shield that are part of Jason's pow-wow outfit; the intertwining hoops of Mr. Saddleback's dance; the circular direction in which the dancers move; and the drum, itself circular, that is placed in the centre of a circle of singers.

- Interested students can do further research, through interviews and readings, into the **Medicine Wheel**—another expression of the circle—and the four cardinal directions, animals, gifts of life, seasons, and personality traits that are represented on this wheel. (There may be considerable variation in the interpretations found.)

When Kokum shows Jason the beadwork on his outfit, she tells him, "these colors have special meanings which I will explain when you are old enough to understand." Some students could investigate Indian art—the designs and colors used and their special meanings.

- If possible, invite a Native resource person to bring sample beadwork to class, to demonstrate or teach the craft, and explain the meanings of the designs and colors.

TRADITIONS

At traditional gatherings, known as **pow-wows**, Indians communicate their culture through music and dance. At Hobbema, such celebrations usually take place outdoors during the warm summer months; however, on occasion, pow-wows are held indoors at a recreation centre.

The videotape features an Indian Days Pow-Wow, sponsored by the Ermineskin Band, and held at their pow-wow grounds. Hundreds of people from the three Western provinces and the northwestern United States attended the three-day gathering. Wearing pow-wow regalia, Native people of all ages took part in grand-entry and inter-tribal dances, as well as male or female, traditional or fancy (modern) competitive dances. Some participants were members of singing and drumming groups that provided music for the dancers, while others preferred to be spectators.

- Traditional Indian music can be obtained, in record form, from main-branch libraries and could be compared, by students, with such contemporary music as the songs of Buffy Sainte-Marie.
- Ask Native students to lend traditional instruments—drums, sticks, rattles—as well as pow-wow regalia to a classroom exhibit.
- Invite a resource person (or an experienced student) to demonstrate or teach a traditional dance to the class.

In an oral-tradition culture, another means of communicating is **storytelling**. Knowledge, history, religious beliefs, and other cultural aspects are passed from generation to generation by means of stories/legends. In *Muskwachees Community,* Mosoom explains to Jason why people wear regalia at pow-wow. He begins to tell a story that will explain the origin of this tradition.

- "A long time ago, in a camp of our people, there was a family with only a small boy and his grandmother..." Ask students to finish Mosoom's story in a "talking circle" storytelling session.
- Choose an example from the *Shadow Puppets: Indian Myths and Legends* series to demonstrate the rich storytelling tradition of Native peoples. (The videotapes and **Teacher's Guide** are available from the ACCESS NETWORK Media Resource Centre. The programs are described in the Audiovisual Resources on page 9.

CUSTOMS

Michael explains to Jason that it is customary to offer a gift, usually **tobacco**, to Mosoom when seeking his advice. "It's a sign of respect." Mosoom's acceptance of the tobacco indicates his willingness to pass information on to the boys. He is pleased that they have followed this Indian custom.

VALUES

Sharing is valued among native people. Michael offers to share his moccasins with Jason at the Pow-wow. Jason shares the gift that Mosoon gave him—his medallion—with his mother.

- Ask students to point out other examples of sharing shown in *Muskwachees Community.*

The **extended family** is also very important.

- Review the concept, and find examples from the program, to show that the extended family is highly valued.

LANGUAGE

Both languages spoken at Hobbema are used in the videotape. The boys converse in English, but address Michael's grandparents as "Kokum" and "Mosoom", and greet Kokum with "tansi." The lyrical beauty of the **Cree** language is chosen for the gift-giving scene at the end of the program.

In order to preserve the Native language, Cree is taught during cultural-awareness classes at Ermineskin Elementary School.

- Ask students about the use of language in their own families. Is a language other than English spoken by grandparents? Parents? Is there any attempt, on the part of the children, to learn the language of their heritage?

* * *

- On the chalkboard, complete a chart with definitions and examples.

Culture in a Community

aspect of culture	meaning	in my community	in Muskwachees Community
belief			
symbol			
custom			
tradition			
value			
language			

- Select one of the traditions that students are familiar with—one practised in their own community. How would they feel if that tradition were changed or taken away? Is it important to maintain tradition?
- Although many Native traditions and customs are maintained on reserves, there are certain pressures to change—to conform to lifestyles found in larger communities. Discuss these pressures of acculturation.
- If Michael were to visit Jason in the city, what would the two boys do? Ask students to put themselves in Jason's shoes, and to write a diary or story describing where the boys go and what activities they do.
- Now have students reverse roles. What are Michael's impressions of city life? Are there advantages to living there? Does he miss the Reserve? Students can record their thoughts in the form of a letter that Michael writes home.
- Have groups of students create murals that reflect the dichotomy of life on the Reserve—the elements of a distinctive culture that mix with the elements of change. A representative from each group can present the mural, explaining the images to classmates.
- Pose the question: Should people attempt to maintain distinctive lifestyles in their communities, or encourage change? Ask students to respond in writing. Then, discuss their points of view on this issue.

FURTHER READING

Bopp, Judie, *et al. The Sacred Tree.* Lethbridge, Alta.: The Four Worlds Development Project, The University of Lethbridge, 1984.

Native Elders, spiritual leaders, and professionals of Native communities in North America contributed to this teacher resource. The symbolic teachings of the Sacred Tree, the Medicine Wheel, and the gifts of the Four Directions are described.

Lifestyles in Culturally Distinctive Communities, Blood Reserve (scheduled for publication in 1985).

Developed by the Lethbridge School Division in co-operation with the Natives of the Blood Reserve, these resource materials include a teacher's guide and student booklet.

Okemaw, Laura. *Reserves in Northern Alberta: A Closer Look.* Edmonton, Alta.: Sacred Circle, Edmonton Public Schools (scheduled for publication in 1985).

This student text surveys Indian reserves in the northern part of the province. Pictures, information, and questions about schools, homes, work and leisure activities are included.

Okemaw, Laura. *A Summer Pow-Wow.* Edmonton, Alta.: Sacred Circle, Edmonton Public Schools (scheduled for publication in 1985).

In this colorful picture/storybook, pow-wow is described by the author's daughter, Allison, who takes part in the dancing.

BASIC AND RECOMMENDED RESOURCES

The following Social Studies materials are among those approved for use by Alberta Education for Grade 3, Topic C, and are available for purchase from the Alberta School Book Branch.

Bakken, Edna. *The Way We Live.* Toronto, Ont.: Oxford University Press, 1983. **(Recommended)**

To correspond with Grade 3, Topics A, B, and C of the 1981 Alberta Social Studies Curriculum, this student book contains three sections: "The way we live, now"; "The way we lived, then"; and "The way others live." This third section contains a story about a visit to a Hutterite community.

Bakken, Edna. *The Way We Live: Teacher's Guide.* Toronto, Ont.: Oxford University Press, 1983. **(Recommended)**

The inquiry approach to the study of a Hutterite community is outlined. The *Guide* includes student worksheets.

Cruxton, J. Bradley, and Wilson, W. Douglas. *People Call It Home.* Toronto, Ont.: Oxford University Press, 1982. **(Recommended)**

This student text describes, through stories and activities, many different locations that people call home. Emphasis is given to the environmental features that shape a people's lifestyle. One chapter, "The Tundra", compares an Inuit community at Frobisher Bay as it was long ago with the way it is today. For contrast, another chapter describes life in "The City" in many locations throughout the world.

Fenton, Jill. *Canadian Ways* ("Cultural Communities" series). Markham, Ont.: Globe/Modern Curriculum Press, 1983. **(Basic)**

Many special groups of people are located across Canada. The point is illustrated in this student text, which describes six culturally distinct groups, ranging from an Indian reserve and Hutterite colony in Alberta to a fishing community in Newfoundland. Colorful photographs, maps, and charts, heighten students' interest in this easy-to-read text.

Fenton, Jill. *Canadian Ways: Teacher's Guide.* Markham, Ont.: Globe/Modern Curriculum Press, 1983. **(Recommended)**

Suggests the activities relating to each chapter in *Canadian Ways*. Student-activity masters are included.

Griffiths, Barry, *ed. Canada: Our People.* Agincourt, Ont.: Gage Publishing Limited, 1981. **(Recommended)**

Using a story-telling approach, this student text describes Canadian communities. "People and Groups" looks at a Mennonite community, a Chinatown, and a fishing village in Newfoundland. "People and the Land" reaches into the past via a prairie settlement and two Indian villages. "People and Change" compares old and new ways in an Inuit community, and explains ways of remembering the past through museums and story-telling.

In addition, *Kanata Kits*, part of the Alberta Heritage Learning Resources Project, were distributed to each school in Alberta in 1980. The kit for Grade 3, Topic C, is approved as a support resource.

Three Alberta Communities: What Can We Learn? Edmonton, Alta.: Alberta Education, 1979. **(Support)**

The student booklet in the Grade 3 *Kanata Kit* contains stories and articles about three communities in northern Alberta. Indian lifestyle of long ago is compared to contemporary lifestyle, and a Mennonite community is described. (The kit also includes audiotapes, film strips, and a variety of student materials.)

AUDIOVISUAL RESOURCES

(For ordering procedures, please read the Copyright page of this publication.)

MUSKWACHEES COMMUNITY: Jason Visits the Reserve VC252601

28:50 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS

This series features the myths and legends of the Cree and Blackfoot people of Alberta in order to encourage an awareness and appreciation of the rich oral tradition of North American Native peoples. Each program contains a unique blend of storytelling, silhouette puppets, original music, and original art work commissioned from Native artists. (Seven, twenty-minute programs. BPN VC207001-VC207007. Support material is available). PRODUCER: ACCESS, 1980.

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207001
"Wesakecha and the Flood" (Cree)

Wesakecha is the hero/trickster, who has complex, sometimes conflicting, character traits. 'With his ways' is a common epithet applied to him, and in this story Wesakecha has been given the job of taking care of all earth's creatures. He becomes lazy, and chaos reigns. The Great Spirit sends a flood to wash the world clean. In the aftermath, Wesakecha tries to rebuild the world with the help of the only other survivors: Nikik the Otter, Amisk the Beaver, and Wachusk the Muskrat.
15:16 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207002
"Why the Moose's Skin is Loose" (Cree)

The program explains how various woodland animals got their coats and horns. The animals ask Wesakecha to seek Kechi Manitoo's permission for warmer coats. They all put in their order, except Mooswa the Moose, who ends up with a coat made from leftover scraps of material. Mooswa is teased so much about his floppy coat and extra pairs of large, flat horns that he goes to live in isolated places—places where he still lives today.
15:44 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207003
"Scarface—Story of the Sundance" (Blackfoot)

'Scarface' represents the universal myth of a hero who must undergo severe trials on earth before he triumphs. 'Scarface' journeys to the Sun to have a scar removed from his face so that he can marry the beautiful Sun maiden. 'Scarface' returns a handsome young man and marries the girl. Together they set up the Sundance, a sacred ritual to do with thanksgiving and renewal.
14:12 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207004
"Wesakecha and the Geese/Wesakecha and the Chickadee" (Cree)

These legends are part of the Wesakecha story cycle. Wesakecha plays a rather sly and mischievious character who is "always up to something." In these stories, Wesakecha convinces a flock of geese to give him a pair of wings so that he can fly, and later Wesakecha plays a game with his brother, the Chickadee, to try to get revenge.
16:04 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207005
"Nape and the Mice/Nape and the Rock" (Blackfoot)

These legends are common segments of the Nape cycle, which traces the adventures of Nape or Old Man, the Blackfoot culture hero and trickster figure. In the first legend, Nape loses his hair after joining a group of mice partying in an elk's skull. The second story explains how a kit fox got a black coat, how a buffalo got his hump, and how the large rock formation near Okotoks, Alberta, came into being.
13:44 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207006
"The Ghost Pipe" (Blackfoot)

This legend is about a young warrior who chose a frail, crippled girl to be his wife. When she dies, he chooses to go to the Sand Hills—the land of the dead—to be with her. The Ghost Chief gives them a special gift of a medicine pipe and allows them to return to their village. The Ghost Pipe is symbolic in Blackfoot culture and gives particular comfort to people when a loved one dies.
18:34 min. Color

SHADOW PUPPETS—INDIAN MYTHS AND LEGENDS: VC207007

"The Bear Who Stole the Chinook" (Blackfoot)

This legend provides an excellent illustration of the 'how' and 'why' of Indian stories. It explains why owls have big eyes, how prairie chickens got speckled feathers, and why bears sleep all winter. As well, children can learn about a chinook as they watch a young orphan boy and his animal friends recover a chinook that has been stolen by a fierce bear.

13:08 min. Color

GETTING THE MOST FROM A VIDEO PRESENTATION

1. Use the **stop and pause** buttons frequently to highlight program segments. This will help break the passive viewing habit created in all of us by commercial TV and focus attention on your purpose for showing the program.

2. Use the **counter** to prepare for the viewing session. Set it to zero at the start of the program. You can than create a **log** by jotting down the counter numbers that correspond to important segments. This will help pinpoint the location of segments to be reviewed later.

3. Be specific about viewing objectives **before** showing the program. People will be able to focus their attention better if they are aware of what to look for in a videotape.

4. Since educational television programs generally include more material than can be digested in a single viewing, show the program in its entirety once and then, after clarifying any difficulties, show selected portions a second, even a third, time. Again, the stop and pause buttons can be used to allow note taking—or focus attention on a particular item of importance.

5. Television programs consist of *both* audio and video signals, and viewers often need to be stimulated in order to derive maximum information from both. During the second viewing of a program segment, you can assess the learning that has taken place by showing the picture but turning off the sound and asking for recall of audio information. Alternatively, leave the sound on but eliminate the picture.

6. Both for viewing comfort and for note-taking convenience, TV should not be viewed in a dark room. However, light can also be a problem, so the television set should be located to avoid window reflection on the screen. To eliminate ceiling-light reflection, tilt the set forward slightly.

7. Ensure that all viewers have a clear line of sight to the set. If necessary, alter seating arrangements to give each of them a satisfactory view of the screen.

8. Adjust the controls of the TV set to ensure good color balance, adequate brightness, and contrast.

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ISBN 0-919685-91-9